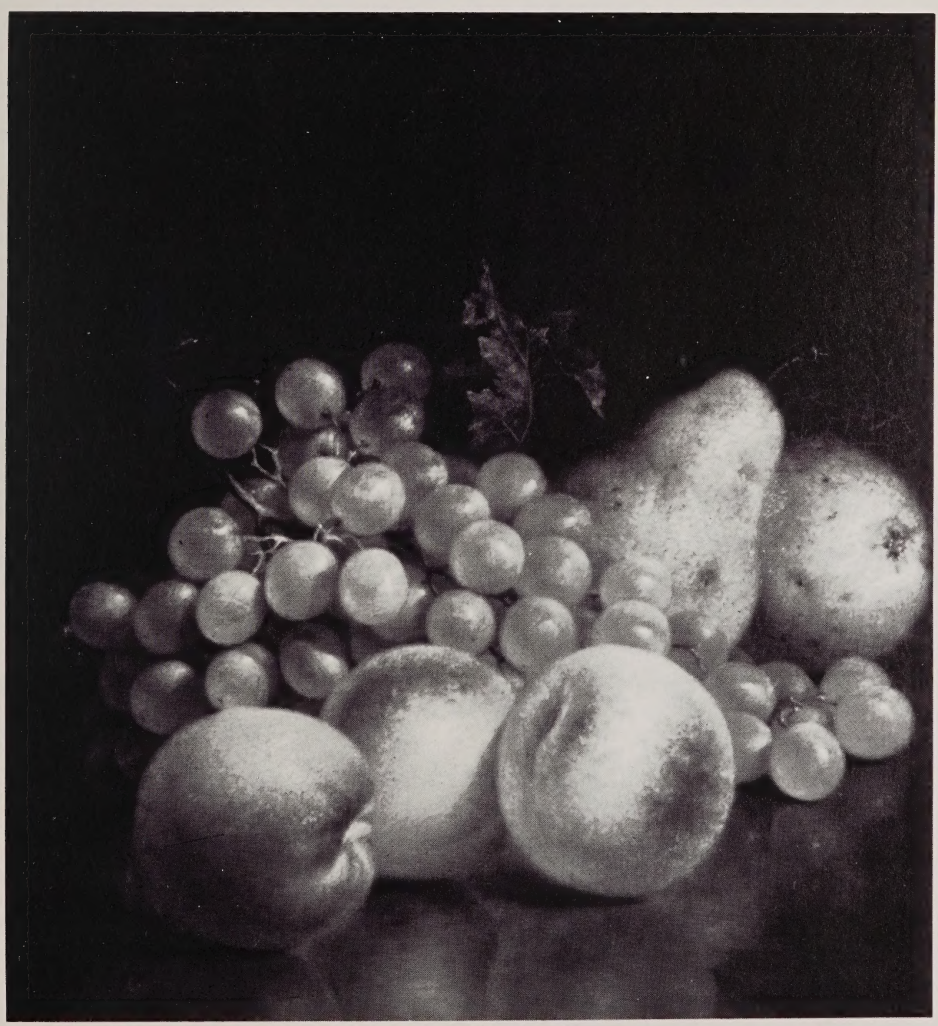
IFAR reports

Volume 8, Number 6
August/September 1987

incorporating Stolen Art Alert



Dunning's, Still Life with Peaches, Pears and Grapes *of 1871 (no. 607), stolen.*

IFARreports
incorporating *Stolen Art Alert*

Volume 8, Number 6
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The Raphael of the Birds

Not long ago, a photograph of a painting attributed to Melchior de Hondecoeter (1636-95), came to the attention of IFAR's Authentication Service. Known for his paintings of domestic and exotic fowl, this work, known as *Barnyard Scene,* depicts a large white hen surrounded by her chicks, a familar subject of paintings commony given to Hondecoeter, but often painted by talented imitators. The painting bears a signature just above the hens' head on a low stone parapet on which a red pigeon and a vulture-like bird roost. The owner inherited the work form his grandfather, a collector, who had purchased it in 1923 from W.E. Duits of Amsterdam.

IFAR's research uncovered many versions of this composition in collections in ENgland, France and Italy, most of which were attributed to Hondecoeter. Although he is known to have made autograph repetitions of this most successful works, it is unlikely that he was responsible for the many variations of this subject that exist. Because of the cofusion regarding the number of authentic versions of this composition, IFAR consulted with a distinguished scholar of Netherlandish still-life painting, Dr. Sam Segal of Amsterdam, author of a number of recent exhibition catalogues on this subject. He examined the work directly on a visit to New York and was convinced the painting was by Hondecoeter. He stated that "there were good reasons to consider that the work was the original or most original of the [many] versions of this composition." He further observed that the signature was absolutely convicing and "of the type that Hondecoeter applied around 1680." Using magnification, he observed that the signature was part of the original painted surface, indicating it had not been added at a later date. Furthermore, the style and brushwork were completely compatible with the 1680 dating. The expert scrutinized the surface of the painting with an ultraviolet light and found the condition to be very good with only minimal restoration.

A stenciled number on the back of this painting proved useful in verifying its ownership history; it turned out to be a Christie's auction number. Through their London archivist, IFAR learned from Christie's that this painting was consigned to them in London as *Domestic Poultry and Pigeons* and sold as an original Melchior de Hondecoeter on November 24, 1922 (lot 46). Their records show it was purchased by a "Mr. C. Dunts." As for the discrepancy between the names of the purchaser of this work and the provenance provided by the owner, Dr. Segal believes that the "C. Dunts" as quoted by Christie's is a mistake and the name is more likely to be the aforementioned "W.E. Duits," who sold the work to the owner's grandfather. The expert informed IFAR that W.E. Duits was an Amsterdam art dealer who later moved to London and was in business there until he died, which was probably sometime just before World War II.

Melchior de Hondecoeter was the most famous of three generations of Flemish painters. He studied with his father Gysberg, a landscapist and painter of animals, and with his uncle, Jan Baptist Weenix, a landscape, portrait and still-life painter. He is a master painter of birds and has been called the "Raphael of the Birds." Hondecoeter was a very popular artist, both during his lifetime and in subsequent generations, and his paintings were frequently copied.

Virgilia Heimsath Pancoast
Director, Authentication Service

Domestic Poultry and Pigeons *by Melchior de Hondecoeter, recently verified by IFAR.*

Art Dealers Association and IFAR Agree to Merge Services

In the late spring, the International Foundation for Art Research and the Art Dealers Association of America agreed to consolidate their publication of stolen art reports under the aegis of IFAR. IFAR's collecting and publishing of art theft information began in 1976, when the Art Dealers Association had already been disseminating similar information for almost ten years. Both organizations recognize the need to inform the market of art thefts. The ADAA service, organized and maintained by Donna Carlson from its start, emphasized paintings, master drawings, and sculpture. Loose leaf sheets were sent, free of charge, to an international mailing list of major dealers, auction houses, museums, and law enforcement personnel. For many years, they were sent to IFAR as well. A comprehensive Art Theft Archive was maintained by ADAA.

The Art Dealers Association of America decided to entrust its theft files to IFAR, and the ADAA Foundation will make an annual contribution to help support this work at IFAR.

IFAR's service is somewhat broader, including decorative arts such as ceramics and porcelains, furniture, antique clocks, as well as Asian, Oceanic, African and pre-Columbian works. In *IFARreports*, the works are catalogued and indexed before publication, making the magazine useful as a reference. Despite the differences between IFAR's work and that of the ADAA, there was a substantial amount of redundant material, and both organizations believed it was time to unify their efforts.

IFAR's Art Theft Archive is open to queries from businesses and individuals, as well as law enforcement, who believe they know the whereabouts of stolen works of art. IFAR works carefully and discreetly with the information it receives to effect recoveries. The costs of running this service must be defrayed by modest fees, such as the $20 fee for cataloguing, publishing, and illustrating a stolen work, or the $25 fee for searching the files of the Art Theft Archive.

The Archive, founded in 1976, now contains records of more than 27,000 stolen works of art, not including the additions from the ADAA Archive. These are the most comprehensive files of stolen art reports in the world, and the most useful in making recoveries possible. It is still a manual system, although IFAR has commissioned and installed a computer program to manage these records. The process of computerizing all the back records cannot begin until funds are raised for additional personnel.

C.L.

New Director for IFAR's Art Theft Archive

In July, Elizabeth Hayt-Atkins joined IFAR as Director of its Art Theft Archive and editor of *IFARreports*, succeeding Lynn Stowell Pearson, who had held these positions for four years. Ms. Pearson moved to Sotheby's, as editor of their newsletter. Happily, she is nearby and available for consultation, making the complex transition smooth.

Ms. Hayt-Atkins is an art historian and critic. She has completed the degree requirements for a master's at the Institute of Fine Arts of New York University and has published exhibition reviews in *Art News*. This issue of *IFARreports* is her first.

Met Moves to Dismiss Turkey's Suit

The Metropolitan Museum of Art moved on 20 July 1987 to dismiss the lawsuit filed by the Republic of Turkey which seeks to recover over two hundred works of ancient art acquired by the Museum starting in 1966. The Met asked the court to dismiss the action on the grounds that it was time-barred. IFAR wrote about the suit (*IFARreports*, vol. 8, no. 5, July 1987, p. 6), which demands the return of the ancient vessels, many of gold and silver, that Turkey calls the Lydian Antiquities and the Met refers to as the East Greek Treasure. The objects were acquired, mostly by purchase and partly through gifts from two dealers at a cost estimated at $1.7 million. George Zacos, a dealer then residing in switzerland, and John J. Klejman, who closed his Madison Avenue shop in 1974, supplied the objects.

The Metropolitan's attorneys submitted the motion, a 36-page memorandum of law in support of the motion, and a nine-page affidavit sworn by Dietrich von Bothmer, head of the Museum's Department of Greek and Roman Art since 1959. Von Bothmer gives an account of the acquisition and subsequent contacts with Turkish officials. At press time, the plaintiff's papers of opposition were due the last week of October for the court's consideration in early November.

In the papers, the attorneys for the Museum argue that Turkish assertions of ownership in the press beginning in 1970 constituted "demand" and the Museum's inaction, "refusal." Accordingly, they contend, the three-year statute of limitations that has been the rule in New York State would have elapsed some years ago, in the mid-seventies. However, the first written request by the Republic of Turkey was a letter of July 1986 from the Ambassador of Turkey asking the Museum to return the antiquities; the suit was filed the following May.

The parties seem to agree on the identity of the objects in question and when they entered the Metropolitan.

The complex circumstances and legal arguments are likely to go on for some time. The case highlights the need for clear title for works of art, whose ownership is often difficult to trace. Certainly, the time elapsed since acquisition will not make it easier for the court to discover facts about the way these objects came into the hands of Klejman and Zacos. The Met points out the Zacos is dead, Klejman either suffers form Alzheimer's disease or is dead, and Theodore Rousseau of the Met is also deceased. Notable by its absence is any mention of Thomas P.F. Hoving, the former director of the Museum. It will be interesting to see whether his recollections of the acquisition and of the Museum's decision to display some of the contested objects in the Met's last centennial exhibition will be called for by either party to the suit.

C.L.

Mahboubian to Appeal Conviction

Houshang Mahboubian will appeal his conviction in the case of the attempted theft of a shipment of his own antiquities. The April conviction followed a six-week trial (see *IFARreports* Volume 8, Number 4, June 1987, pp. 4-5). In the appeal, which is expected to be filed this autumn and argued in the spring, he will be represented by Alan Dershowitz.

Mr. Mahboubian is free on bail pending appeal. One of his co-defendants, Nedjatollah Sakhai, who was also convicted on similar charges, is in jail pending appeal.

Art and the Law

"Repose"

With this issue, *IFARreports* introduces a new column, made possible through funding provided by the AT&T Foundation and through the cooperation of the guest authors. The focus will be on stolen and forged art, as well as related issues, such as the liability of experts.

The article that follows, "Repose," is the contribution of Stephen E. Weil, Deputy Director of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, and co-author with Franklin Feldman of *Art Law* (Little, Brown and Company, 1986). "Repose" is the text read by Mr. Weil at the June meeting of the American Association of Museums in San Francisco. The session in which he spoke was called, "A Solution for Repose: A National Registry of Art," and was chaired by Constance Lowenthal, Executive Director of IFAR. The definition of repose is crucial to considerations of establishing a national registry of acquisitions where theft victims could discover the whereabouts of their property. (See "Museum Repose Bill Vetoed in Albany," Constance Lowenthal, *IFARreports,* vol. 7, numbers 6/7, Jul./Aug. 1986, pp. 3-4).

The dictionary defines the word "repose" to mean a state of rest—the condition of being free from unsettling activity.

The legal sense in which we will be using the word "repose" this afternoon is very similar. It will mean that condition in which you—as the putative owner and current possessor of a work of art or other object—need no longer fear that some successful claim of ownership might unexpectedly be asserted from out of some hitherto obscure past to deprive you of a valuable or irreplaceable object for which you may have paid a substantial purchase price and in which you may have invested substantial care. Put more tersely, "repose" will mean to be secure in possession of those objects of which you believe yourself to be the owner.

The law favors repose. By a variety of mechanisms it seeks to bar claims that are ancient or stale. As a matter of general policy, those who have claims are encouraged to come forward to assert them promptly. As a matter of fairness to those who must defend such claims, the law provides that they should have the chance to do so before—in the words of one commentator—"evidence has been lost, memories have faded, and witnesses have disappeared."

For these reasons, our Anglo-American legal system includes statutes of limitation. A statute of limitation provides that the right to begin a particular legal action is circumscribed by the requirement that it be commenced within a particular time. If it is not commenced in such a timely fashion, then we refer to the action as barred. The law assigns a significant role to statutes of limitations. As one court has explained:

> "The statute of limitations is a statute of repose. At times it may bar the assertion of a just claim. Then its applications causes hardship. The Legislature has found that such occasional hardship is outweighed by the advantage of outlawing stale claims." (*Schmidt v. Merchants Dispatch Transp. Co.,* 270 N.Y. 287, 302, 200 N.E. 824, 827-828 (1936)).

Ordinarily, the statute of limitations pertinent to any claim will begin to run at the time that that claim first accrues. Thus, if a museum visitor slips on a wet gallery floor and breaks a leg, the statute of limitations—generally something between two and six years—would begin to run at the time of the injury. In the overwhelming number of instances, this has proven to be a satisfactory arrangement. Even if the full extent of the injury is not initially known, the injured party will at least be aware (a) that he has a cause of action, and (b) who it is that he can sue.

That, however, is only one of the possible solutions to this problem. When a stolen object surfaces in the possession of a good faith purchaser, in all there are at least four different and distinct events that might be used to trigger the running of the applicable statute of limitations.

First: The statute might begin to run at the time of the theft. As sugested earlier, from the point of view of the original owner this clearly would be a harsh rule. The statute of limitations might easily have expired before the original owner is ever able to identify the party to be sued for the object's recovery.

Second: The statute might begin to run when the stolen object first comes into the hands of a good faith purchaser. This approach is employed in a number of "repose" proposals that have been advanced in recent years. It can also be found in Section 312 of the Convention on Cultural Property Implementation Act—better known as the UNESCO Implementation Act—that became federal law in 1983. Often coupled with this approach is the further refinement that the period of the statute of limitations will be shorter when the stolen object is held in such circumstances that its possession might easily become public knowledge. For the original owner, however, the defect remains that—as with the first alternative—the statute of limitations may already have expired before the original owner is able to identify the party in possession of the stolen object.

Third: The statute might begin to run when the original owner discovers—or reasonably could be expected to discover—the whereabouts of the stolen object. As noted earlier, this is today the law in California and was basically the approach taken some seven years ago by the New Jersey Supreme Court in the well-known Georgia O'Keeffe case (*O'Keeffe v. Snyder,* 416 A2d 862 (1980)) with the added requirement there that the owner must also have been diligent in seeking out the object.

Fourth: The statute might begin to run only after the original owner had discovered the whereabouts of the stolen object, demanded its return and then had this demand refused. This is currently the rule in New York (*Menzel v. List,* 2198 NY2d 979 (1969)) and it is clearly the one most favorable to the original owner.

As should be evident, these alternatives form a continuum that begins with the rule most heavily weighted toward the good faith purchaser (a statute of limitations that begins to run at the time of the theft) and ends with the rule most heavily weighted toward the original owner (a statute that does not begin to run until there has been a demand and refusal).

In at least two situations, however, this formulation does not provide a satisfactory outcome. The first is where the potential claimant is not immediately aware that any injury has occurred. The classic case involves the surgeon who may have negligently left a sponge or other object inside a patient. Should such a patient be barred from suit because the statute of limitations may have run before the injury ever comes to light? To rectify such a potential injustice, the law has developed a so-called "discovery" rule under which the statute of limitations may not begin to run until the patient discovers the injury. In some states, a similar "discovery" rule is applied in the case of fraud. Rather than commencing to run at the time of a fraudulently-induced transaction, the statute of limitations may not begin to run until the aggrieved party has discovered the fraud—or, at least, should reasonably have discovered it.

The second instance in which the normal formulation—a statute of limitations that begins to run at the time of the injury—does not provide a satisfactory outcome is when the aggrieved party *does* know that he's been injured but does *not* know whom he can sue in order to rectify that injury. The subject of our panel this afternoon—the stolen work of art—is a classic case in point.

An object is stolen from your museum. Many years later it surfaces in the hands of a private collector or another museum who claims to have purchased it in good faith. Can you get it back? Or to reverse the situation, your museum purchases an object in good faith, conserves it and cares for it. Many years later, a private collector demands its return on the grounds that it had earlier been stolen from his collection. Must you give it back? In the normal course, under our Anglo-American legal system, the original owner would have the right to recover the stolen object regardless of the good faith in which it was later acquired. The law school rubric by which we describe this is: "You can't get good title from a thief."

In fact, however, if the statute of limitations applicable to an action to recover the stolen object has run, you may indeed be able to get what is the functional equivalent of a very good title either directly or indirectly from a thief. If the original owner is barred from recovering the object, then your ability to possess it may, for all practical purposes, be permanent. A key question in any such situation will be whether the statute of limitations pertinent to the original owner's right to recover the object began to run at the time of the theft or began to run at some later time. Here in California, for example, to cover situations such as this the Legislature has recently adopted something almost exactly comparable to the "discovery" rule that was previously referred to with respect to certain kinds of negligence and fraud. In the case of an action to recover possession of a stolen art work, there is a three-year statute of limitations which does not begin to run until "the discovery of the whereabouts of the art."

Given this continuum, at what point along it might we—both as people protective of the interests of museums but also, presumably, as people sensitive to the interests of others—propose that the statute of limitations pertinent to the recovery of stolen art and other objects ought properly begin to run? In responding to that question, we must of course be mindful that in some instances our museums may be the aggrieved original owner from which these objects were stolen. In others, our museums may be the subsequent and good faith purchasers who have long held these objects in their collections. With that as a given, perhaps our best answer should be a "disinterested" one. The best statute of limitations would be one that struck the fairest balance possible between the parties.

Those within the museum community who have thus far worked most energetically for the adoption of "repose" legislation have taken the position that such a "disinterested" answer would be one that gave virtually equal weight to the rights of the original owner and those of the subsequent good faith purchaser. They argue that this is fair because the original owner is not the only victim in the stolen art situation. In fact, they say, there are actually two innocent and injured parties.

First, of course, there is the original owner whose property has been stolen. But second, there is the subsequent good faith purchaser who may have cared for the property for many years and may have invested substantial sums in its conservation and restoration. Not only does he stand to lose a valued and possibly irreplaceable object acquired in good faith but—if he is unable to recover from his vendor—he may stand to lose its purchase price as well.

That both parties are victims, I think we can agree. But are they equally innocent victims? I would argue that they are not. The position of the original owner is entirely an involuntary one. He has done nothing except to be robbed. The good faith purchaser, by contrast, has voluntarily entered into a transaction to acquire material of a type that is known sometimes to be problematic. Beyond this, he will have had the opportunity to request and receive documentation. He will have had the opportunity to negotiate an arrangement under which he might protect himself against the economic consequences of a subsequent third party claim. He will have had the opportunity to weigh the vendor's reputation. The purchasers with whom we are dealing here—and museum purchasers in particular—are not for the most part unsophisticated. If such a purchaser fails to acquire documentation or to secure his own economic interest or to confine himself to dealing with reputable vendors, then in an extreme case we might even question whether he really is a "good faith" purchaser at all. Even if we conclude that he is, it still remains clear that he has been willing to hazard a certain level of risk. Is it unfair to expect that those who take such risks will at least sometimes have to suffer the attendant consequences?

If that analysis is correct, then our "disinterested" answer to the question of when a statute of limitations should begin to run might be one that is still protective of both parties but inclines somewhat more toward the original owner than toward the subsequent purchaser. They are both victims, but the former would appear to be more the innocent victim than does the latter.

Stephen E. Weil

Still Missing

Five important paintings were stolen from the Castle Museum in Gotha, East Germany in December 1980. Today they are still missing. At the time of the theft, their worth amounted to at least $1,000,000. Today their value would be inestimably greater.

Hans Holbein's *St. Katherina,* Franz Hals' *Bust Portrait of a Young Man* and Van Dyci's *Self-Portrait with Sunflowers* have yet to surface. The whereabouts of Jan Brueghel's *Life on a Cuntry Road* and Jan Lievens' *Portrait of an Old Man* are also unknown. IFAR had published the theft in its *Stolen Art Alert* of 1980.

Brueghel, Jan. Life on a Country Road.

Dyck, Anton Van. Self-Portrait with Sunflowers.

Brueghel, Jan (1568-1625). Life on a Country Road. **80.9.5. Gotha, East Germany. 14 Jan. '80.* (Stolen Art Alert, *Feb. '80, no. 1, no. 2, p. 5, no. 24.)*

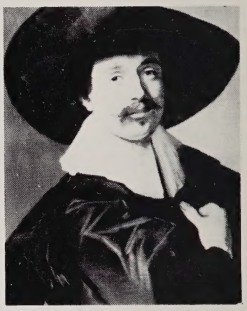
Dyck, Anton van (1599-1641). Self-Portrait with Sunflowers. **80.9.2. Gotha, East Germany. 14 Jan '80.* (Stolen Art Alert, *Feb. '80, vol. 1, no. 2, p. 7, no. 26.)*

Hals, Franz (c. 1581-1666). Bust Portrait of a Young Man. *Oil on panel. 67.2 x 53.0 cm. *80.9.1. Gotha, East Germany. 14 Jan. '80.* (Stolen Art Alert, *Feb. '80, no. 1, no. 2, p. 5, no. 24.)*

Holbein, Hans (c. 1460-1524). St. Katherina, *1508. Tempera on panel?. 35.0 x 25.0 cm. *80.9.3. Gotha, East Germany. 14 Jan. '80.* (Stolen Art Alert, *Feb. '80, vol. 1, no. 2, p. 7, no. 27.)*

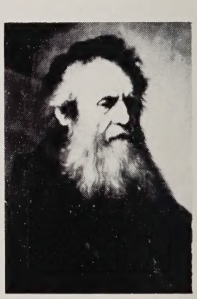
Lievens, Jan (1607-1674). Portrait of an Old Man. **80.9.4. Gotha, East Germany. 14 Jan. '80.* (Stolen Art Alert, *Feb. '80, vol. 1, no. 2, p. 7, no. 27.)*

In 1983, several paintings and rare books were stolen from a truck that was hijacked en route to Sotheby's from Kennedy Airport. Detective Thomas Moscardini recently recovered six of the works of art and many of the books, but three of the paintings are still at large. Lugo de Alvarez's oil painting of elegantly dressed figures standing in an ornate interior has not been recovered (45.0 x 62.0 cm.). Likewise, Gaetano Belle's painting depicting card players is missing (59.0 x 89.0 cm.). The most important picture, Alma Tadema's *Two Woman on a Balcony with Lilac Garlands,* has not been found (44.5 x 63.5 cm.). IFAR published the theft in December 1983.



Hals, Franz. Bust Portrait of a Young Man.

Holbein, Hans the Elder. St. Katherina.



Lievens, Jan. Portrait of an Old Man.

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

BUFFET, Bernard (French, b. 1928). *Still-Life.* Oil on canvas. 94.0 x 198.0 cm. Bottle, wineglass, fish and scales. (*IFARreports,* Dec. '83, vol. 4, no. 9, p. 14, no. 1189, *83.339.10.)

DELACROIX, Eugene (French, 1798-1863). *Tam O'Shanter Pursued by Witches,* 1849. Oil on canvas. 38.1 x 47.9 cm. (*IFARreports,* May '83, vol. 8, no. 3, p. 11, no. 308, *87.105.)

NERENSZ, Wilhelm (German, 19th century). *Peasants and Soldiers at a Well.* Oil on canvas. 58.0 x 90.0 cm. (*IFARreports,* Dec. '83, vol. 4, no. 9, p. 16, no. 1198, *83.339.5.)

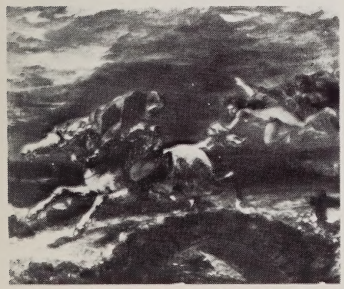
PALMORILI Y GONZALEZ, Vincente (Spanish, 19th century). *Friar's Haircut.* Oil on canvas. 80.0 x 53.0 cm. (*IFARreports,* Dec. '83, vol. 4, no. 9, p. 21, no. 1249. *83.339.6.)

RICO Y ORTEGA, Martin (Russian, 1833-1908). *River Landscape.* Oil on canvas. 51.0 x 31.0 cm. (*IFARreports,* Dec. '83, vol. 4, no. 1250, *83.339.7.)

SANCHEZ PERRIER, Emilio (Russian, 1855-1907). *River Landscape.* Oil on wood. 29.0 x 45.0 cm. (*IFARreports,* Dec. '83, vol. 4, no. 9, p. 21, no. 1251, *83.339.4.)

VILLEGAS Y CORDERO, Ricardo (Russian, b. 1852). *Three woman in a North African Interior.* Oil on wood. 37.5 x 27.0 cm. (*IFARreports,* Dec. '83 vol. 4, no. 9, p. 21, no. 1252, *83.339.3.)

WIESCHEBRINK, Franz (German, b. 1818). *Family in an Interior.* Oil on canvas. 72.4 x 88.9 cm. (*IFARreports,* Dec. '83, vol. 4, no. 9, p. 20, no. 1189, *83.339.10.)



Delacroix, Eugene. Tam O'Shanter Pursued by Witches.

Moscardini Recovers Truckload of Stolen Art

Detective Thomas Moscardini of the New York Police Department's Art Investigation Unit recovered six paintings and several rare books on August 20, 1987. The theft involved the 1983 hijacking of a truck in Jamaica, Queens which had been carrying garments, books and paintings and was published in IFAR's *Stolen Art Alert* in December 1983. The hijacked paintings were consigned to Sotheby's for sale, but never arrived at the auction house. Most of the stolen items had been recovered over the last four years. Ten paintings and forty books were still outstanding, however. Detective Moscardini recently received information that two men, Frank Lastorino and Peter Rizzo, were offering to sell the remaining stolen property. Posing as an art dealer, Moscardini agreed to pay $40,000 for seven paintings and twenty-eight books. He then recovered all of the items with the exception of the most valuable painting by Alma Tadema, *Two Women on a Balcony,* which had already been sold. The Detectie also succeeded in arresting Lastorino and Rizzo for criminal possession of stolen property.

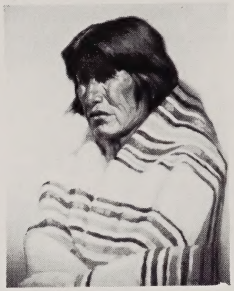
Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

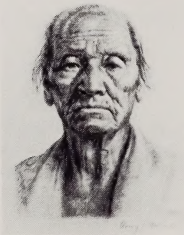
The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

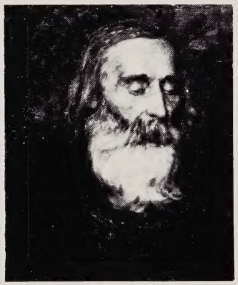
Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



Balink, Henry Cornelius. Coot Kaw, *no. 610.*



Balink, Henry Cornelius. Takee Quala Soaring Eagle, *no. 614.*



Stengelin, Alphonse. Portrait of Henri Stengelin, *no. 630.*

Denver, Colorado

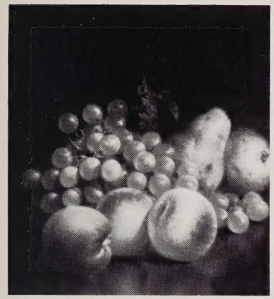
On Monday, August 18, 1987, a stationwagon was stolen in Denver which contained $150,000 worth of paintings, drawings and etchings. Unfortunately, the pictures were not insured. They included paintings by Cornelus Balink (1882-1963), a painter of the American West, and by native American artists such as Robert Redbird, Jimmy Anderson, A.C. Blue Eagle, David Willard, Earl Podry and Archie Black Owl. In this issue, we are publishing five of the stolen works (nos. 609-614). For a complete list of all of the stolen works of art, please contact IFAR.

Geneva, Switzerland

Alphonse Stengelin (1865-1938) left as his legacy an abundance of paintings and drawings which his descendants discovered in their father's barn. They believe, however, that many others were stolen. The family is now attempting to recover those works. Among the missing pictures are still-lifes, landscapes and portraits executed in oil paint, pencil or pen and wash. Stengelin also possessed a few works by Dutch contemporaries such as Isaac Israels. THese, too, appear to have been stolen along with at least fifty other works by Stengelin. For a complete inventory of the pieces in question, please contact IFAR. Part of the theft is published in this issue (nos. 627-31, 638-39).

Stengelin, Alphonse. Bouquet of the Betrothed, *no. 627.*

Fine Arts



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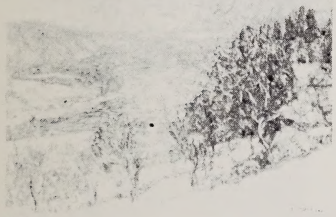

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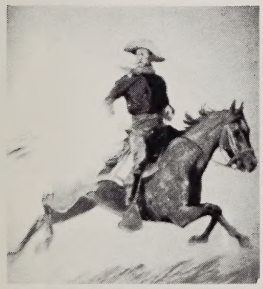

609

Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

606 PEALE, James (1749-1831). *Still Life with Fruit,* 1829. Oil on canvas. 52.0 x 68.0 cm. Signed: on the back "Painted by James Peale in the 86th year of his age 1829." Bunches of grapes, apples with leaves and a cut watermelon are lying on a table or a shelf: brown, green, red and yellow tones; there is a right-angled tear in the center of the painting and a horizontal tear in the center of its lower portion. 87.228. Stolen in transit between Zurich, Switzerland and New York. 10 Oct. '86.

American, 19th Century

607 DUNNING, Robert Spear (1829-1905). *Still Life with Peaches, Pears and Grapes,* 1871. Oil on canvas. 34.9 x 29.8 cm. Signed and dated in l/r. *87.202. San Francisco, CA. 23 Jun. '87.

608 REDFIELD, Edward Willis (1869-1935). *Point Pleasant in Winter,* c. 1925. Approx. 45.7 x 61.0 cm. *87.211. Doylestown, PA. 27 Jun. '87.

609 REMINGTON, Frederic (1861-1909). *The Cavalry Officer.* Pastel on board. Approx. 91.4 x 63.5 cm. Signed in l/r: Frederic Remington. *87.200. La Jolla, CA. 23 May '87.

American, 20th Century

610 BALINK, Henry Cornelius (1882-1963). *Coot Kaw,* early 1930's. Oil on canvas. 50.8 x 40.6 cm. Signed l/r: ©Henry C. Balink Santa Fe, NM. Governor of Walpi. *87.227.3. Denver, CO. 26 Jul. '87.

611 BALINK, Henry Cornelius (1882-1963). *Crow Chief,* early 1930's. Oil on canvas. 41.9 x 39.4 cm. Signed u/r: Henry C. Balink. *87.227.5. Denver, CO. 26 Jul. '87.

612 BALINK, Henry Cornelius (1882-1963). *The Paisley Shawl,* 1917-20. Oil on canvas. 76.2 x 54.0 cm. Signed l/l: Henry C. Balink. *87.227.2. Denver, CO. 26 Jul. '87.

613 BALINK, Henry Cornelius (1882-1963). *Study for Corn Dance Painting,* late 1920's-'30's. Charcoal on paper. 24.8 x 34.9 cm. *87.227.6. Denver, CO. 26 Jul.' 87.

614 BALINK, Henry Cornelius (1882-1962). *Takee Quala Soaring Eagle,* c. 1930. Pencil on paper. 17.1 x 12.1 cm. Signed l/r: Henry C. Balink. *87.227.7. Denver, CO. 26 Jul. '87.

615 KATZ, Alex (b. 1927). *Reclined,* 1987. Oil on masonite. 20.3 x 30.5 cm. Signed u/l: Alex Katz 78. Photo illustrates large painting for which the stolen work was a study. *87.213. Belfast, ME. 4 Aug. '87.

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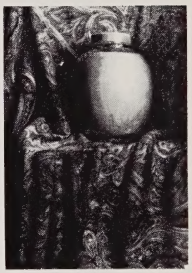

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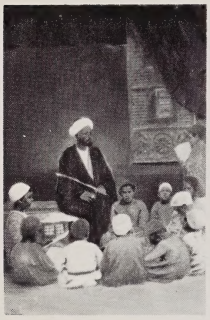
616 SHERROD, Philip (b. 1935). *Ode to Fertility,* 1975. Oil on canvas. 177.8 x 144.8 cm. Signed l/l: Sherrod. *87.214. New York, NY. 29 Oct. '80.

Belgian, 19th Century

617 BOSSUET, François-Antoine (1880-89). *Entrance to the Mosque.* Works are usually small. *87.208.1. London, England.

618 ROBIER, Louis (1837-87). *Versailles Garden.* Oil on canvas. 55.9 x 68.6 cm. Watteau-like garden scene. Court figures seated and standing at afternoon tea. Steps and building to right. Unusual green coloring. 87.204.6. Pittsburgh, PA. 9 May '87.



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Dutch, 16th Century

619 MARINUS VAN ROEJMERSWAELEN (c. 1493-1567). *Tax Collector.* Oil on panel. Approx. 137.2 x 121.9 cm. *87.206.1. Oxfordshire, England. 16 May '87.

Dutch, 17th Century

620 DOU, Gerrit (1613-75). *Young Woman with Her Needlework.* Oil on panel. 22.0 x 18.0 cm. Signed l/r. Woman seated in a wooden chair, needlework box at her feet, to the left a young girl stands watching, wearing a cream colored dress. 87.189. London, England. 3 Apr. '87.

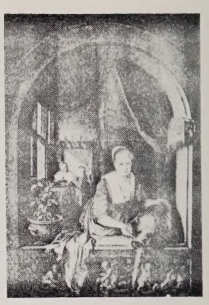
619

English, 18th Century

621 LAWRENCE, Sir Thomas (1769-1830). *Portrait of Mrs. John Alhutt,* 1767. Oil on canvas. 76.2 x 62.9 cm. *87.196.1. Houston, TX. 16 Jun. '86.

622 RAEBURN, Sir Henry (1756-1823). *Portrait of a Man.* Oil on canvas. 91.4 x 71.1 cm. Wearing a green coat and holding a hat. *87.196.4. Houston, TX. 16 Jun. '86.

623 ROMNEY, George (1734-1802). *Portrait of Eyles Irwin,* 1780. Oil on canvas. 76.2 x 62.9 cm. Ref.: Ward, Humphry and Roberts, *G. Romney.* London, 1904, vol. 2, 83-84. Engraved in mezzotint by James Walker in 1780, by John Thornthwaite in 1789, and appeared in *European Magazine,* March 1789. 87.196.2. Houston, TX. 16 Jun. '86.



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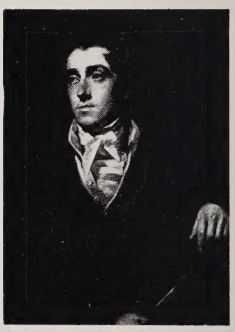

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European, 19th Century

624 Unknown. Oil on canvas. Approx. 61.0 x 30.5 cm. Male figure in dress uniform, red sash, left hand on hilt of sword, right hand on table top. *87.206.2. Oxfordshire, England. 16 May '87.

French, 19th Century

625 RENOIR, Pierre Auguste (1841-1919). *Woman with a Straw Hat.* Oil. 27.0 x 20.0 cm. Signed in u/l: Renoir. *87.195. Stolen in transit between New York, NY and Paris, France. 1963. *Reward.*

626 ROYBET, Ferdinand (1840-1920). *Three Musketeers.* 101.6 x 81.3 cm. Musketeer at left seated with elbow supporting head, leaning on table. Another musketeer stands behind table. 87.204.5. Pittsburgh, PA. 9 May '87.

French, 20th Century

627 STENGELIN, Alphonse (1852-1938). *Bouquet of the Betrothed,* 1916. Oil on canvas. 43.5 x 47.5 cm. Signed in l/r: Stengelin. On back: "4 juin 1916," "A notre chere Charlotte Ciet A. Stengelin." *87.219.3. Geneva, Switzerland. 4 Jun. '87.

628 STENGELIN, Alphonse (1852-1938). *Cows Passing.* Oil on panel (mahogany). 35.0 x 27.0 cm. *87.219.6. Geneva, Switzerland. 4 Jun. '87.

629 STENGELIN, Alphonse (1852-1938). *Oak Trees and Snow.* Oil on canvas. 48.0 x 37.0 cm. Signed in l/l: Stengelin. *87.219.4. Geneva, Switzerland. 4 Jun. '87.

630 STENGELIN, Alphonse (1852-1938). *Portrait of Henri Stengelin,* 1920. Oil on canvas. 45.0 x 51.0 cm. Signed and dated u/l: Stengelin van K.W. 1920. Written on back: "mign broer." *87.219.1. Geneva, Switzerland. 4 Jun. '87.

Italian, 16th Century

631 Unknown. Attr. to Carpenino?. *Madonna and Child with Saints Peter, John the Baptist, Anthony and Jerome.* Oil on canvas. 148 cm. x 147 cm. *87.210. Sarzana, Italy. 26 Apr. '87.

Italian, 18th Century

632 BEAUMONT, Claudio Francesco (1694-1766). *Fame Proclaiming the Glory of Princes.* Oil on canvas laid down on panel. 64.0 x 57.0 cm. *87.226.1. London, England. 4 May '87.

633 BEAUMONT, Claudio Francesco (1694-1766). *Genius Urging on the Virtuous Prince.* Oil on canvas laid down on panel. 64.0 x 57.0 cm. *87.226.2. London, England. 4 May '87.

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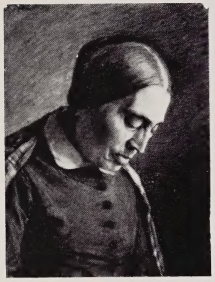

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Mexican, 19th Century

634 Unknown. *Madonna,* 1819. Oil on canvas. 61.0 x 94.0 cm. *87.204.7. Pittsburgh, PA. 9 May '87.

Spanish, 20th Century

635 ZUBIAURRE, Ramon de (b. 1882). *The Carpenter,* 1934. Oil on canvas. 44.5 x 57.2 cm. Signed in two places. Half-length portrait of carpenter wearing a beret in an interior. Tools displayed on wall. Needs restoration. 87.204.4. Pittsburgh, PA. 9 May '87.

Swiss, 19th Century

636 VOITEL, Franz (1773-1839). *Teaching the Quràn.* *87.208.2. London, England.

Prints, Drawings

French, 19th Century

637 STENGELIN, Alphonse (1852-1938). *Portrait of the Artist's Mother.* Charcoal on paper. 35.5 x 44.0 cm. Signed u/l: Stengelin. *87.219.2. Geneva, Switzerland. 4 Jun. '87.

638 STENGELIN, Alphonse (1852-1938). *Hamlet and Sheep in the Snow (Drenthe).* 35.5 x 26.0 cm. Signed in l/l. *87.219.5. Geneva, Switzerland. 4 Jun. '87.

French, 20th Century

639 CHAGALL, Marc (1887-1985). *L'Elégie Des Alizés,* 1969. Book with color lithographs. 46.0 x 36.0 cm. No. 34/35. Title page illustrated. 87.218. Cologne, Germany. 2 Jun. '87.

Sculpture

American, 19th Century

640 RUSSELL, C.M. (1864-1926). *Rocky Mountain Sheep.* Bronze. Ht. 20.3 cm. Signed: ©C.M. Russell (imprint of a skull). One of eight casts. Stamped: Roman Bronzes Works N.Y. *87.212. Chicago, IL. Sept. '85.

American, 20th Century

641 FRISMUTH, Harriet (b. 1880). *Crest of the Wave,* 1925. Bronze. Ht. 54.6 cm., with base. *87.198.1. New York, NY. 21 May '87.

642 WRIGHT, Alice Morgan (b. 1881). *Wind Figure,* c. 1916. Bronze. 27.9 x 12.7 x 8.3 cm. *87.198.2. New York, NY. 21 May '87.

Austrian, 18th Century

643 *Candlebearing Angel.* Wood. 40.0 x 23.0 cm. *87.224.2. Murau, Austria. 13 May '87.

644 *Christ Figure,* c. 1700. Wood. Approx. 70.0 x 75.0 cm. Loincloth gilded and body polychromed. Figure lifts right hand in blessing. Stands on gilded clouds. *87.222.1. Kapelln, Austria. 20 Apr. '87.

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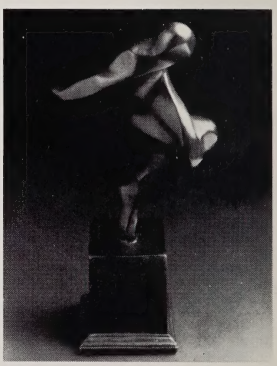

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645 *Corpus Christi.* Wood. Approx. ht. 75.0 cm. Wood polychromed, loincloth gilded. *87.224.4. Murau, Austria. 13 May '87.

646 *John the Baptist,* 17th-18th century. Wood. Ht. 78.0 cm. Figure with cross and banderole "ECCE AGNUS DEI." Wood polychromed, gilded drapery, Statue attached to base. *87.224.1. St. Marien, Austria. 1 May '87.

647 *Putto.* Wood. 40.0 x 30.0 cm. Missing big toe on left foot. *87.224.3. Murau, Austria. 13 May '87.

Austrian, 19th Century

648 VOGL. *St. Charles Borromeus,* 1854. Sandstone. Approx. ht. 100 cm. *87.222.2. Oberwaltersdorf, Austria. 18 Apr. '87.

French, 19th Century

649 FREMIET, Emmanuel (1824-1910). CREDO. Gilt bronze. Ht. 40.6 cm. Signed: Fremiet. A knight holding a banner before him titled "Credo." 87.204.3. Pittsburgh, PA. 9 May '87.

French, 20th Century

650 BOUCHARD, Louis-Henri (1875-1960). *The Tramp,* 1900. Bronze. Ht. 35 cm. Signed and dated: H. Bouchard 1900. *87.215. France. 29 Jan. '87.

German, 16th Century

651 GUCKH, Gordian (d. c. 1545). *Altar Wing (right),* c. 1520. Wood. 126.0 x 45.0 cm. Six saints carved. Background is gold. Frame painted red and blue. Reverse painted. *87.222.3. Pfarrwerfen (Salzburg), Austria. 24 Apr. '87.

652 GUCKH, Gordian (d. c. 1545). *Altar Wing (left),* c. 1520. Wood. 126.0 x 45.0 cm. Six saints carved. Background is gold. Frame painted red and blue. Reverse painted. *87.222.4. Pfarrwerfen (Salzburg), Austria. 24 Apr. '87.

Italian, 15th Century

653 *Bishop Saint.* Gilded silver. The statuette formed a part of the crown of the tabernacle of St. John the Baptist. One of two stolen from the Treasury Museum of Genoa Cathedral. *87.223.1. Genoa, Italy. 20 Jun. '87.

654 *Bishop Saint.* Gilded silver. See 653. *87.223.2. Genoa, Italy. 20 Jun. '87.

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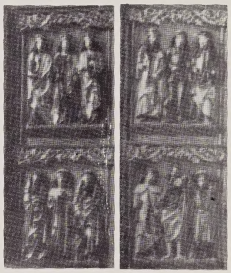

651 652

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Decorative Arts

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Ceramics, Pottery, Porcelain

655 GIUSTINIAIN. Italian, 18th century. Naples Creamware Dinner Service. Impressed script marks: Giustiniain. Thirty-two piece set. Each item is hand painted differently and depicts Egyptian figures in black wearing red and gold attire over a hieroglyphic band within scroll borders. *87.207. Bath, England. 9 Mar. '87.

Clocks, Timepieces, Watches

656 *Antique Clock,* c. 1620. Ebony case with gold and silver trim. Ht. 58.4 cm. *87.220.4. North Hollywood, CA. 22 May '87.

657 GOUT, Ralph. *Antique Clock,* c. 1760. Red tortoise shell case with gold trim. Ht. 33.0 cm. "Ralph Gout" on clock. Musical. *87.220.1. North Hollywood, CA. 22 May '87.

658 French, late 17th century. *Mantel Clock.* Ebony case with tortoise shell and *pietra dura* inlay. Gilt-bronze mounts. 57.2 x 34.0 x 15.0 cm. Signed below the clockface: I. Thuret. Paris., also on back of movement. *87.225. London, England. 2 Jun. '87.

659 PERICAL, Markham. *Antique clock,* c. 1760. Red tortoise shell case with gold trim. Ht. 40.6 cm. "Markham Perical" on maker. Musical. *87.220.3. North Hollywood, CA. 22 May '87.

660 PERIGAL, Francis. *Antique Clock,* c. 1760. Red tortoise shell case with gold trim. Ht. 35.6 cm. "Francis Perigal" on clock. *87.220.2. North Hollywood, CA. 22 May '87.

661 PFAFF. German. *Antique clock,* c. 1650. Silver case with gold feet. 15.2 x 13.2 cm. "Pfaff" on clock. *87.220.5. North Hollywood, CA. 22 May '87.

Folk Art

662 American, 19th century. *Mayflower Weathervane,* 1886-87. Copper. 76.2 x 91.5 cm., 20.3 cm. beam to beam. Two broken mast ropes. *87.199. Barrington, RI. 14 Mar. '87. *Reward.*

663 American. *Running Deer Weathervane.* Gold leaf. Horns of deer point backwards toward tail. Small dent on one side. *87.194. North Pomfret, VT. 19 Apr. '87. *Reward.*

Glass

664 POLLARD, Donald and WAUGH, Sidney. American, 20th century. *Moby Dick.* Crystal. Length: 28.6 cm. Steuben Glass. *87.205. Newport Beach, CA. 19 Mar. '87.

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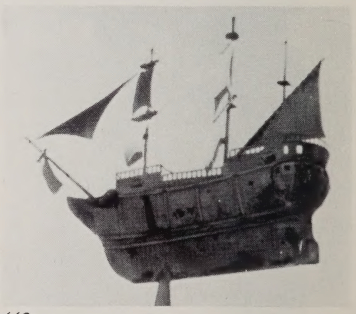

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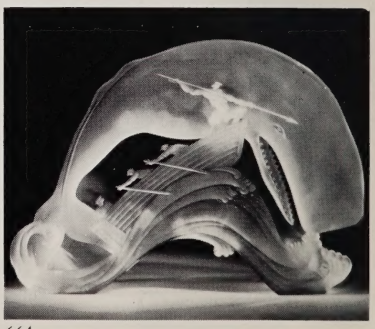

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Furniture, Accessories

665 Italian Walnut Cabinet of Bambocci Type, late 16th century. Two frieze drawers and three cupboards below, framed by four drawers, the uprights and borders carved in full relief with crouching and standing satyrs, infants and soldiers on later arcaded stand with fluted legs. 87.216.3. New Forest, England. 25 Jun. '87.

666 LANGLOIS, Pierre. George III Marquetry Commode. 85.1 x 124.5 x 59.7 cm. *87.216. New Forest, England. 25 Jun. '87.

667 Louis XV Kingwood Bureau Plat. W. 81.3 cm. Serpentine brass edged and leather lined top fitted with three drawers in the shaped frieze and mounted with foliate plaques, handles and angles on cabriole legs. 87.216.4. New Forest, England. 25 Jun. '87.

668 WIGSTROM, Henri K. Russian. Pen Knife. c. 1900. Nephrite jade case, black enamel on chain, gilt silver coin fob. In the Fabergé style. 87.204.1. Pittsburgh, PA. 9 May '87.

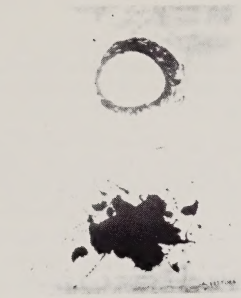
Tapestries, Textiles

669 Chinese, 19th century. Embroidered Silk Panel. 104.1 x 71.8 cm. *87.217. New York, NY. 4 Apr. '87.

670 GOTTLIEB, Adolph. American (1903-1974). *Burst,* 1968. Tapestry. 96.0 x 72.0 cm. Woven in l/r: Gottlieb. Handwoven wool. *87.203. Albany, NY. 24 May '87.

671 Persian, 19th century. Tapestry. 150.0 cm. x 100.0 cm. Depicts King of Persia, Nadir Shah, ready to attack Hindustan of India. In order to save his people, the King of India is giving his crown, which apparently has the largest diamond in the world, to the King of Persia. *87.209. Santa Clara, CA. 3 May '87.

668



671

670

673

Chinese

672 Jade Cabbage-form Object. Green jade. Approx. ht. 30.5 cm. *87.197. Greenwich, CT. 24 May '87.

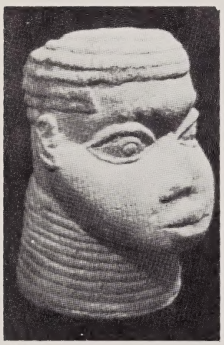
Japanese

673 SATSUMA. Vase. 48.3 x 45.7 cm. Seals on underside. *87.204.2. Pittsburgh, PA. 9 May '86.

Ethnographic Objects

674

675



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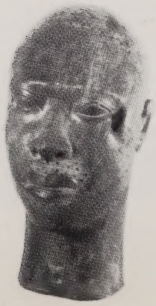

677

African

674 Asaba. Carved Ivory Horn. Three rectangular openings at lower end and one at approximately mid-point. *87.201.9. Jos, Nigeria. 14 Jan. '87.

675 Benin (Nigeria), 15th century. Memorial Head. Brass. Ridged hair, beaded collar, inlaid iron pupils and three marks on either side of mouth. *87.201.7. Jos, Nigeria. 14 Jan. '87.

676 Benin (Nigeria). Small Head. Ceramic. Ridged hair, beaded collar, hollow interior, back of head partially broken off. *87.201.4. Jos, Nigeria. 14 Jan. '87.

677 Ife (Nigeria), 12th-15th centuries. Head. Bronze. Life-size with hollow interior, scarification marks on face. Tiny holes visible on forehead, chin and above upper lip. Hole on left side. *87.201.5. Jos, Nigeria. 14 Jan. '87.

678 Igbo-Ukwu (Nigeria). Elephant's Head Pendant, 9th century. Bronze. Ht. 8.1 cm. Ring on back. *87.201.8. Jos, Nigeria. 14 Jan. '87.

679 Igbo-Ukwu (Nigeria), 9th century. Leopard's Head Pendant, Bronze. Ht. 7.4 cm. *87.201.1. Jos, Nigeria. 14 Jan. '87.

680 Igbo-Ukwu (Nigeria), 9th century. Altar Stand. Bronze. Ht. 27.0 cm. Open-work cylinder depicting on opposite sides a man and a woman with scarification marks on their faces. *87.201.3. Jos, Nigeria. 14 Jan. '87.

681 Ita Yemoo (Nigeria), 12th-15th centuries. Head. Ceramic. Ht. 20.0 cm. Globular eyes. Cracks appear on head, face and neck. *87.201.6. Jos, Nigeria. 14 Jan. '87.

682 Ugbo-Ukwu (Nigeria), 9th century. Ornate hilt. Bronze. Ht. 13.2 cm. *87.201.2. Jos, Nigeria. 14 Jan. '87.

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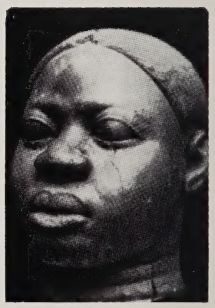

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